



TITLE:

英文要項

AUTHOR(S):

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CITATION:

英文要項. 中國文學報 1962, 17: i-x

ISSUE DATE:

1962-10

URL:

<https://doi.org/10.14989/177125>

RIGHT:

ENGLISH SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE

Volume XVII

October, 1962

Edited by

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I. "Wu tao ch'ang yu-yu" 吾道長悠悠—Tu Fu's Recognition  
of His Destiny as a Poet.

Tamaki OGAWA, Kyôto University

Tu Fu wrote a large quantity of poetry from an early age, and his associates were quick to recognize his talents in that direction. Yet he himself found little satisfaction in his repute as a poet; his ambition was rather to participate in the government and to aid in the reform of the nation. The poems written before his fortieth year (759) lament his lack of success in realizing this ambition, and at the same time describe the hardships of the common people, which he viewed as his own misfortune and his own responsibility. In 759 he journeyed to Ch'in-chou and the poems written thereafter have a marked tone of introspection. Among them, that entitled "Wu Tao" or "My Way," while serving to set forth his political and ethical ideal—the ideals of Confucian teachings—in a larger sense conveys his doubts and questionings with regard to his own proper way in life. "Which way should my road lead?" he asks (*Ch'in-chou tsa-shih* No. 3), and we sense that, in the midst of his struggle to stay alive in the strife-torn world of his time, he has lost confidence in

the direction of his life.

After three months in Ch'in-chou, he left for the southwest, arriving finally in Ch'eng-tu. In the poem which he composed at the time of his departure, we find the following couplet:

"Vast indeed is the scope of Heaven and Earth;

My road stretches distant and without end."

The road which he thought he had lost appeared again before his eyes, stretching endlessly away into the distance. The 3rd century poet Juan Chi (210-262) was said to have wept when the road which he had pursuing in his carriage suddenly came to an end. But the road which Tu Fu found confronting him had no end in sight. That road, which he knew he must follow to the end of his life, was, I believe, the road of poetry. Though it was not his primary desire to become a poet, destiny forced this road upon him, and the poem, it would seem, expresses his first clear awakening to the fact of that destiny.

## II. Tu Fu's Use of the Phrases *T'ien-ti* and *Ch'ien-k'un*

Sensuke IRITANI, Kyôto University

Among the phrases which Tu Fu was particularly fond of using in his poems, the most conspicuous are *t'ien-ti* 天地, "heaven and earth," and *ch'ien-k'un* 乾坤. The latter in particular, which has the same meaning as *t'ien-ti* but a somewhat more metaphysical connotation, is a phrase seldom used by poets before Tu Fu.

The concepts which Tu Fu intended to express by these phrases are rather complex. In some cases he uses them simply to refer to the natural phenomena of the sky and the earth, but in other contexts they denote rather the nation or the world as a whole. His usage indicates that he regarded the large-scale civil wars and the invasions of foreign races which took place in his time as forces bringing about the destruction of the world. As an official and a member of the educated class, he felt that he and others like him were responsible for the reconstruction of the world. Because human beings, though in a sense insignificant, are capable of undertaking and carrying out such a grave responsibility, he believed that they are worthy to

be compared in greatness to "heaven and earth" itself. This belief of his seems to have deepened in his later years.

### III. Lyricism in Tu Fu

Junnosuke KURATA, Kyôto University

In this paper the author has chosen to discuss not the overall lyrical spirit of Tu Fu's poetry, nor to select poems of a purely lyrical nature from among his works, but to concentrate upon a study of the lyrical portions contained within poems of a broader type. The poems dealt with fall into three chronological groups: those written before the An Lu-shan Rebellion, those written during the period of civil war, and those written after the poet moved to Szechwan.

In the poems of the first group, the lyric passages are of relatively minor importance in comparison to the remainder of the poem, and are often lacking in vigor of expression. In the poems of the second group, the lyricism, born of the poet's bitter experiences during the period of warfare, becomes more closely integrated with the descriptive elements, but the manner of expression takes on an air of violent movement and upheaval. With the poems of the third group, the lyric element becomes completely fused with the other elements and, acquiring a mood of quietude, attains a truly superlative degree of poetic beauty. The thought is based upon Confucian ethical teachings, and the mode of expression exploits the fullest possibilities of language, becoming bolder, more lucid in its use of analogy, and heightened in intensity of spirit.

### IV. Moonlight in Fu Fu's Poems

Kôjirô YOSHIKAWA, Kyôto University

The moonlight in Tu Fu's poems is often pale and trembling, neither merely because of the sadness of the scenes it falls upon—e. g., a battlefield strewn with the bodies of war victims, or the tomb of a concubine—nor merely because of the fact that the moonlight is beheld simultaneously by persons who are forced to

live apart on this earth. Rather it is the nature of moonlight to be pale and trembling.

Such moonlight seems to differ from that described by earlier poets, for whom the moon shone brightly and clearly, usually with a connotation of pleasure, though sometimes with one of sadness. The *fu* or rhyme-prose on the moon by Hsieh Chuang 謝莊 (421-466) is perhaps the best example of this view.

Sometimes Tu Fu also tried to follow the way of his predecessors. He also endeavored to praise the beauty of the moon, especially in poems dedicated to his patrons. According to the theory of a Sung critic, *Chu Pien* 朱弁, Tu Fu was in fact the first poet to appreciate the special beauty of the moon at the Mid-Autumn Night, i. e., the fifteenth day of the eighth lunar month, which is now generally considered in the Far East to be the most beautiful season of the moon.

However, the moon still tended to be pale in Tu Fu's eyes, and in some poems he seemed to regard it as a mystic being whose meaning is difficult for human beings to comprehend.

## V. Tu Fu's Poems on Horses and Hawks

Masakazu TAKAGI, Ritsumei University

From many points of view Tu Fu's poetry may be said to be rich in creativity. In this study, the author has selected those poems of Tu Fu which deal with horses and hawks, and attempted to discover what is new in Fu's treatment of these themes.

First it may be noted that the themes themselves are comparatively new in poetry (*shih*). Though they were often treated in works in the *fu* or rhyme-prose style, there appear to be few poems on the subject before Tu Fu. Tu Fu, however, wrote many poems on the subject, employing a variety of forms, e. g. 7-word folksong style, or poems to accompany pictures. A second point to note is the extreme vividness and realism of Tu Fu's descriptions and the subjectivity with which he handles the theme. In this respect his work differs from the impersonalized descriptions characteristic of the few poems on the subject by earlier writers. Tu Fu not only describes his horses and hawks with striking realism, but injects his

own emotions and responses into the scene. The author concludes with a consideration of what connection the theme of horses and hawks might have had with Tu Fu's personality and thought.

VI. Tu Fu's Poetic Series (連章詩) as Seen in his

"Leaving for the Frontier" 出塞 and

"General Ho's Forest Villa" 何將軍山林

Yukio SUGIMOTO, Shimane University

Among the more than 1400 poems by Tu Fu, we find almost 120 series of poems centering around a single theme. His mastery of poetic technique is evident in all of them, but of particular interest are the groups of two series each which bear the titles "Leaving for the Frontier" and "General Ho's Forest Villa." The contrasts between these two groups are also worthy of note, the former expressing the poet's severe criticisms of war, the latter dealing with his appreciation of the beauties of nature. The purpose of this paper is to study these contrasts and to explain Tu Fu's versification.

VII. On Tu Fu's Poem Entitled "Wen kuan-chün

shou Ho-nan Ho-pei" 聞官軍收河南河北

Kenji TANAKA, Kyôto University

This poem, a masterpiece of Tu Fu, is full of joy, in contrast to the air of sorrow which pervades most of his other poems. The most distinctive feature of the poem lies in the poet's superb command of sound sequences, which serve to add nuance to the whole poem. The aim of this paper is to analyze this delicate relationship of sound to meaning.

VIII. On the Poems of Tu Fu Written after his

Stay in K'uei-chou

Jao Tsung-i, University of Hongkong

The opinions of Sung scholars regarding the poetry of Tu Fu fall into two groups. One is that represented by Huang T'ing-chien

黃庭堅 (1045-1105), who singled out the late works of Tu Fu, written after his stay in K'uei-chou, for particular praise. The other is that represented by Chu Hsi 朱熹 (1130-1200), who considered Tu Fu's early works to be his finest. Chu Hsi favored poems with an air of tranquility, and he considered that Tu Fu's late works were lacking in delicacy and subtlety, and characterized them as coarse and clumsy. Another reason why Chu Hsi frowned on the late works of Tu Fu was that he believed a poet should confine himself to a single style of composition (this was the advice he gave to his own students), and believed that Tu Fu was mistaken in departing from his earlier style.

Huang T'ing-chien, on the other hand, believed that it was the duty of the poet, once he had reached maturity, to keep on exploring new areas of expression, breaking away from the style which he had already mastered, freeing himself from rules and restrictions, and moving beyond technical skill to the effortlessness that represents the highest skill.

Tu Fu reached K'uei-chou in his fifty-fifth year. By this time he had already come to the conviction that, although the world he knew might be destroyed, poetry would remain eternally, and that all things in the universe were the proper themes of poetry. From this time on, therefore, he began to write poetry on every conceivable theme, infusing every subject, even the most commonplace event of daily life, with his philosophy of life. The form of his poetry likewise underwent a subtle change, which he himself describes in his remarks on poetic technique in the poem "Kung-sun Ta-niang wu chien ko" 公孫大娘舞劍歌 and its preface. The writer agrees with the Ch'ing critic Fang Tung-shu 方東樹 (1772-1851) that Tu Fu's real greatness lies in the depth which he achieved in these poems of his late years, and that it was Huang T'ing-chien who, above all others, best appreciated this depth.

## IX. Tu Fu and Kao Shih 高適

Hsia Ch'eng-tao, Hangchow University

Kao Shih (d. 765) was one of the oldest and closest of Tu Fu's

friends. Their association began when Tu Fu was in his twenties, and Kao Shih was over thirty, and lasted for the next twenty years or so. But although Tu Fu greatly admired the poetic ability of Kao Shih, there were marked differences in the ways of thinking of the two men. These differences are evident in the poems composed when Kao Shih, Tu Fu, and their friends visited the Tz'u-en 慈恩 Temple in Ch'ang-an and climbed the pagoda there. But they are perhaps most clearly shown in the contrast between Kao Shih's poem "Li Yün-nan cheng man shih", written in 752 in celebration of Li Mi's conquest of Cochin China, and Tu Fu's "Ping-ch'e-hsing" 兵車行 written in the same year. While Tu Fu describes the hardships inflicted upon the people by such military expeditions, Kao Shih merely praises the achievements of his friend, the official Li Mi, and shows no sympathy for the plight of the soldiers. Moreover, if the histories of the period are to be believed, Li's "victory" was actually a defeat which he disguised to appear as its opposite. Kao Shih's poems are often described as patriotic, but it would appear that, like Ts'en Ts'an 岑參, he journeyed to the border regions on his own initiative merely in search of fame, and had little concern for the welfare of the people as a whole. Thus when Tu Fu praised Kao Shih, it was for his beauty of diction and fame. It was praise of a different kind from that which he gave to the poetic works of men like Yüan Chieh or Li Po.

#### X. Tu Fu, Yüan Chieh, and the Poets of the *Ch'ieh-chung-chi* Masabumi ITÔ, Kôbe University

The sudden upsurge of poetic spirit was a major factor in the flowering of poetry that marked the height of the T'ang. Among the men who, in the name of traditionalism, worked to encourage this revival of the poetic spirit, one of the most influential was Tu Fu's friend Su Yüan-ming 蘇源明 (d. 764). During the latter years of his stay in Ch'ang-an (754-758), Tu Fu became associated with Su Yüan-ming's traditionalist group, and was greatly influenced by them. Among the members of the group were Yüan Chieh 元結 (719-772) and the other poets represented in the anthology which



Yüan Chieh compiled, entitled *Ch'ieh-chung-chi* 篋中集. Yüan Chieh in particular enjoyed a close friendship with Su Yüan-ming.

Tu Fu seems to have had no direct association with Yüan Chieh, but he was friendly with four of the *Ch'ieh-chung-chi* poets. The present paper discusses the connections between Yüan Chieh's associates and Tu Fu, and attempts to determine what influence they had on Tu Fu's work. The author has concentrated particularly upon the possible connections between Tu Fu's "*San li*" 三吏 "*San pieh*" 三別 and the twelve poems in Yüan Chieh's "*Hsi-yüeh-fu*" 系樂府. Among the latter, that entitled "*Ch'ung-ling hsing*" 春陵行 appears to have had a very significant influence on Tu Fu's late works.

## XI. Lu Yu and Tu Fu

Tomoyoshi IKKAI, Kôbe University

Lu Yu 陸游 (1125-1209), the famous patriot poet of the Southern Sung, admired Tu Fu above all the poets of the past, and the deep influence which Tu Fu exercised on him may be seen throughout his work. In spite of this fact, however, there are many differences which mark the lives and works of the two men. As a first step towards a comparative study of the two poets, the author has attempted to discover how Lu Yu evaluated his predecessor, using evidence found in Lu Yu's poems themselves.

By Lu Yu's time, Tu Fu was already widely recognized as the greatest Chinese poet. It had become a popular pastime to try to identify individual poems of Tu Fu on the basis of isolated phrases or couplets, or to compose poems made up of clever imitations of various couplets of Tu Fu. But Lu Yu, unlike most of his contemporaries, was less attracted by Tu Fu's poetic technique than by his poetic spirit, and regarded the latter as the most valuable lesson to be learned. He insisted that it was Tu Fu the man rather than Tu Fu the poet, Tu Fu the patriot rather than Tu Fu the artist, who deserved to be most highly admired. This was the foundation upon which Lu Yu's evaluation of Tu Fu rested, and the premise upon which he approached his work.

## XII. Lu Yu's View of Tu Fu

Naoaki MAENO, Tôkyô University

Lu Yu, the famous poet of the Southern Sung, admired Tu Fu's work and, because he believed that there were many points of similarity in their lives and experiences, felt particularly close to him. Both men lived in ages of war and social unrest, both suffered from poverty, and both spent a part of their lives in Shu, the region of present-day Szechwan.

Yet the image of Tu Fu which Lu Yu conceived in his mind contained an element of distortion. Lu Yu conceived of Tu Fu not only as a poet but as a statesman, and one who unfortunately found no opportunity to realize his ambitions in the latter direction. At the same time he saw Tu Fu as a man who, though he complained of poverty, was happy to hold even a minor post in the government. This distortion arose, it would appear, from the differences in social consciousness that marked the T'ang poet and the Sung poet. Lu Yu considered himself a member of the ruling class, but in T'ang times the ruling class refused to permit a man like Tu Fu, who belonged to the middle class, to join its ranks.

## XIII. Tu Fu's Works in Japan

Kiichirô KANDA

It was towards the end of the Heian Period or the beginning of the 12th century that the works of Tu Fu for the first time attracted the attention of Japanese men of letters. Later, at the end of the Kamakura Period or the opening of the 14th century, when Japanese priests of the Zen Sect began to travel frequently to China, the works of Tu Fu suddenly became widely read and studied among Zen priests, who were under the influence of prevailing Chinese literary fashions. As that time, as many as three different editions of the works of Tu Fu were printed in Japan, each differing slightly from the other. Anything as lengthy as the complete works of Tu Fu must have been rather difficult to print at that stage in the development of typography in Japan, and we can see from this very

fact how great was the demand for the poet's works in those times. In this period, the priest *Kokan* 虎關, who was famous for his learning, made, in one of his works, some remarks on Tu Fu's poems which, though only fragmentary, show an understanding that is admirable even when viewed from later times. There were also some priests who wrote commentaries in Japanese on Tu Fu's poems.

From the end of the Kamakura Period to the end of the Muromachi Period, that is, to the end of the 16th century, the works of Tu Fu were held in great respect as one of the most important classics of Chinese literature in Japan. In the Edo Period, the study and appreciation of Chinese literature gradually spread throughout the general public, and with increased facility in the writing of Chinese, it became the vogue to compose Chinese poems in imitation of the originals brought from the mainland. This occasioned a new development. The poems of Tu Fu, though still honored as classics, began to go out of fashion because they were too difficult to be imitated successfully. Japanese readers preferred the works of later Chinese poets, which could be more readily understood and imitated.

As the time of the Meiji Restoration and thereafter, however, the situation again changed. Tu Fu has once again come to be highly respected and earnestly studied in Japanese learned and literary worlds. The man who took the lead in this revival was *Mori Kainan* 森槐南, who left an excellent commentary in Japanese on the works of Tu Fu. In 1899, *Sasagawa Rimpû* 笹川臨風 published a full length biography of Tu Fu which may perhaps be regarded as the first book in the world on Tu Fu's life written in accordance with the principles of modern critical scholarship.

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